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Jentsch

6 Konzert - Etüden.

Op. 28.

1. A moll — A minor — Lamineur. †
2. C moll — C minor — Ut mineur. (Eroica.) †
3. As dur — A major — La majeur. (Galop de concert.) †
4. Gismoll — G minor — Sol mineur. (Chromat. Etüde.) †
5. E dur — E major — Mi majeur. (Perles d'écume.) †
6. F moll — F minor — Fa mineur. (Appassionata.) ††

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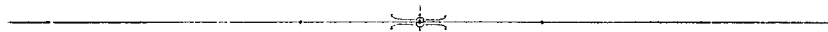
Kompositionen

— von —

Max Jentsch.



Op. 28.	6 Konzert-Etüden für Pianoforte:	<i>M. J.</i>
1.	A moll — A minor — La mineur	2 —
2.	C moll — C minor — Ut mineur. (Eroica.)	2 —
3.	As dur — A \flat major — La \flat majeur. (Galop de concert.)	2 —
4.	Gis moll — G \sharp minor — Sol \sharp mineur. (Chromatische Etüde.)	2 —
5.	E dur — E major — Mi majeur. (Perles d'écume.)	2 —
6.	F moll — F minor — Fa mineur. (Appassionata.)	3 —
Op. 44.	Barcarole für Pianoforte	2 —
Op. 49.	Quartett für 2 Violinen, Viola und Violoncell. Jede Stimme	1 20



Eigenthum der Verleger für alle Länder.

·Breitkopf & Härtel·

·Leipzig·Brüssel·London·New York·

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Etüde N^o 6.

(Appassionata.)

Revidirt von Fr. W. Höhne.

Max Jentsch, Op. 28. N^o 6.

Presto, molto agitato e con fuoco.

First system of musical notation, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The music is marked with a forte *sf* dynamic and includes a first ending bracket labeled '8'.

Second system of musical notation, continuing the piece. It features a treble and bass staff with a forte *sf* dynamic marking.

Third system of musical notation, featuring a treble and bass staff. The music is marked with a forte *sf* dynamic and includes a first ending bracket labeled '8'.

Fourth system of musical notation, featuring a treble and bass staff. The music is marked with a forte *sf* dynamic and includes a first ending bracket labeled '8'. The dynamic *ff* is also present.

Fifth system of musical notation, featuring a treble and bass staff. The music is marked with a forte *sf* dynamic and includes a first ending bracket labeled '8'. The dynamic *ff* is also present. The system concludes with the instruction *poco rit.*

Meno presto.

*ff molto marcato
con passione
non legato* m.s. m.s. m.s. m.d. m.s.

ff molto marcato

8

8

8

8

Klav. Bibl.
22443

Detailed description: This is a musical score for piano, consisting of four systems of staves. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'Meno presto.' The first system includes performance instructions: 'ff molto marcato con passione non legato' for the right hand and 'ff molto marcato' for the left hand. The right hand part features a series of chords and eighth-note patterns, with markings 'm.s.' (measures 1, 3, 5, 7) and 'm.d.' (measure 6). The left hand part consists of a steady eighth-note accompaniment. The second system continues the right hand's melodic line with some trills and grace notes, while the left hand accompaniment remains consistent. The third system shows the right hand playing a more active eighth-note melody, with a 'p' (piano) dynamic marking in measure 11. The fourth system concludes the piece with a final chord in the right hand and a sustained bass note in the left hand.

First system of musical notation. It consists of a grand staff with three staves. The top staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The middle and bottom staves have bass clefs and the same key signature. The music is marked with a forte dynamic (*sf*). The notation includes various chords, arpeggios, and melodic lines. There are repeat signs and first/second endings indicated by '1.' and '2.' with a dotted line.

Second system of musical notation. It continues the piece with similar notation and dynamics. The top staff features a melodic line with a long slur. The bottom staff has a steady bass line. Dynamics include *sf* and *ff*. There are repeat signs and first/second endings.

Third system of musical notation. The notation continues with various musical figures. The top staff has a melodic line with a slur. The bottom staff has a bass line. Dynamics include *sf* and *ff*. There are repeat signs and first/second endings. The notation includes a measure marked '8' with a dotted line.

Fourth system of musical notation. The notation continues with various musical figures. The top staff has a melodic line with a slur. The bottom staff has a bass line. Dynamics include *sf* and *ff*. There are repeat signs and first/second endings. The notation includes a measure marked '8' with a dotted line. The system ends with a measure marked 'm. d.' and 'm. s.'.

First system of musical notation. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The system consists of two staves. The upper staff begins with a treble clef, a key signature of three flats, and a 2/4 time signature. It contains a series of chords and melodic fragments, with a dynamic marking of *sfpp* (sforzando piano) at the beginning. The lower staff begins with a bass clef, a key signature of three flats, and a 2/4 time signature. It contains a series of chords and melodic fragments, with a dynamic marking of *sfpp* at the beginning. The system concludes with a measure containing the markings *m.d.* and *m.s.* (more details, more slowly).

Second system of musical notation. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The system consists of two staves. The upper staff begins with a treble clef, a key signature of three flats, and a 2/4 time signature. It contains a series of chords and melodic fragments, with a dynamic marking of *fp* (forte piano) at the beginning. The lower staff begins with a bass clef, a key signature of three flats, and a 2/4 time signature. It contains a series of chords and melodic fragments, with a dynamic marking of *fp* at the beginning. The system concludes with a measure containing the markings *poco a poco cresc. e poco string.* (poco a poco crescendo e poco stringente).

Third system of musical notation. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The system consists of two staves. The upper staff begins with a treble clef, a key signature of three flats, and a 2/4 time signature. It contains a series of chords and melodic fragments. The lower staff begins with a bass clef, a key signature of three flats, and a 2/4 time signature. It contains a series of chords and melodic fragments.

Fourth system of musical notation. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The system consists of two staves. The upper staff begins with a treble clef, a key signature of three flats, and a 2/4 time signature. It contains a series of chords and melodic fragments. The lower staff begins with a bass clef, a key signature of three flats, and a 2/4 time signature. It contains a series of chords and melodic fragments.

Ossia: *ff martellato*

ff martellato

fff

marcatiss.

melodia sempre marcatiss.

fff con bravura

8^a bassa.....

8.....

sf

8.....

8^a bassa..

8^a bassa

8.....

con fuoco

fff possibile

sf

8.....

8^a bassa....

8^a bassa:

8.....

8.....

sf

8.....

8^a bassa:

8.....

8.....

sf

8.....

8^a bassa.....

8^a bassa.....

8^a bassa

8.....

sf

8.....

8^a bassa.....

8^a bassa.....

8^a bassa

8ª bassa.....:
(ad lib.)

8ª bassa

8ª bassa.....:
(ad lib.)

8ª bassa

Prestissimo.

f

pp

legg.

pp

legg.

pp

Klav. Bibl.
22443

This page of musical notation is for a piano piece, featuring six systems of staves. The music is written in a key with four sharps (F#, C#, G#, D#) and a 3/4 time signature. The notation is highly complex, featuring dense chords and arpeggiated patterns. Dynamic markings include *sf* (sforzando), *pp* (pianissimo), and *cresc.* (crescendo). Articulation marks such as accents and slurs are used throughout. The piece concludes with a double bar line and a key signature change to three flats (Bb, Eb, Ab).

Klav. Bibl.
22443

8....

sf

sf *sempre cresc.*

8.....

8....

8....

8....

sf *sempre più cresc.*

8.....

8....

8....

8....

8....

ff

8....

8....

8....

8....

ff

f poco a poco dim. e ritard.

f poco a poco cresc. ed acceler.

f m.d. m.s.

8a bassa.....

Tempo I.

8^{.....}

ff

m.s. *m.s.*

m.d. *m.d.*

sf

8^{.....}

sf

8^{.....}

sf

rfz

8^{.....}

rfz *rfz* *rfz*

molto rfz *rit.*

Ossia:

8^{.....}

a tempo

ff *molto appassionato*

sempre staccato e martellato

This page of musical notation consists of five systems of staves, each containing complex chords and arpeggios. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The first system begins with a forte (*sf*) dynamic marking. The second system also begins with *sf*. The third system features a fortissimo (*ff*) dynamic marking. The fourth system includes a mezzo-forte (*sf*) dynamic marking and a mezzo-dolce (*m. d.*) marking. The fifth system concludes with a *poco rit.* (poco ritardando) instruction. The notation is characterized by dense chordal textures and arpeggiated figures, with some measures featuring a '3' time signature.

Meno presto.

The musical score is written for piano and consists of four systems. Each system has a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Meno presto.' at the top.

System 1: The first system begins with a forte (*ff*) dynamic and the instruction *molto marcato non legato*. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. There are markings *m. s.* (mezzo sostenuto) and *m. d.* (mezzo dolce) in both hands. The system ends with a repeat sign.

System 2: The second system continues the piece. It features a forte (*ff*) dynamic and the instruction *con passione molto marcato*. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. There are markings *m. s.* and *m. d.* in both hands. The system ends with a repeat sign.

System 3: The third system continues the piece. It features a forte (*ff*) dynamic and the instruction *molto marcato*. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. There are markings *m. s.* and *m. d.* in both hands. The system ends with a repeat sign.

System 4: The fourth system continues the piece. It features a forte (*ff*) dynamic and the instruction *molto marcato*. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. There are markings *m. s.* and *m. d.* in both hands. The system ends with a repeat sign.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and rests, marked with a forte (*f*) dynamic. The bass staff contains a rhythmic accompaniment with eighth notes and rests, also marked with a forte (*f*) dynamic. The system concludes with a double bar line.



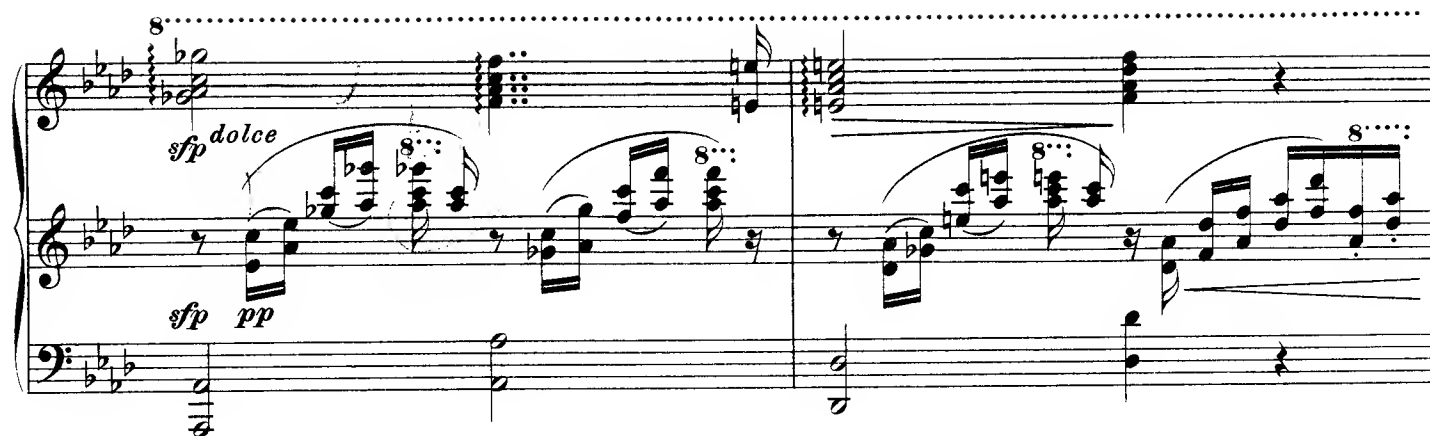
Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and rests, marked with a forte (*f*) dynamic. The bass staff contains a rhythmic accompaniment with eighth notes and rests, also marked with a forte (*f*) dynamic. The system concludes with a double bar line.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and rests, marked with a forte (*f*) dynamic. The bass staff contains a rhythmic accompaniment with eighth notes and rests, also marked with a forte (*f*) dynamic. The system concludes with a double bar line.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and rests, marked with a forte (*f*) dynamic. The bass staff contains a rhythmic accompaniment with eighth notes and rests, also marked with a forte (*f*) dynamic. The system concludes with a double bar line.



First system of musical notation. The treble staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It features a series of eighth-note chords, some marked with an 8-measure rest. The first measure is marked *sf dolce*. The bass staff has a single eighth note in the first measure, followed by rests. The system concludes with a repeat sign.



Second system of musical notation. The treble staff continues the eighth-note chord pattern, with some measures marked with an 8-measure rest. The first measure is marked *sfpp*. The bass staff has a single eighth note in the first measure, followed by rests. The system concludes with a repeat sign.



Third system of musical notation. The treble staff continues the eighth-note chord pattern, with some measures marked with an 8-measure rest. The first measure is marked *sfpp*. The bass staff has a single eighth note in the first measure, followed by rests. The system concludes with a repeat sign.



Fourth system of musical notation. The treble staff continues the eighth-note chord pattern, with some measures marked with an 8-measure rest. The first measure is marked *sfpp*. The bass staff has a single eighth note in the first measure, followed by rests. The system concludes with a repeat sign.

più string.

più string.

Appassionato.

ff martellato

poco riten.

*sempre più *f* e con strepito*

Prestissimo.

tempestuoso

f

8

8

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, connected by a brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system begins with a treble staff containing a series of eighth notes and a bass staff with a single eighth note. The second system features a treble staff with a series of eighth notes and a bass staff with a single eighth note. The third system has a treble staff with a series of eighth notes and a bass staff with a single eighth note. The fourth system shows a treble staff with a series of eighth notes and a bass staff with a single eighth note. The fifth system has a treble staff with a series of eighth notes and a bass staff with a single eighth note.

Dynamic markings include *sf* (sforzando) and *meno f* (meno forte). The tempo/mood marking *fff con grande bravura e passione* is present in the second system. The key signature changes from two sharps (F# and C#) to two flats (Bb and Eb) in the fifth system.

8.....

sf

martellato 8..... *molto martellato*

sf *mf* *sf*

8.....

sf

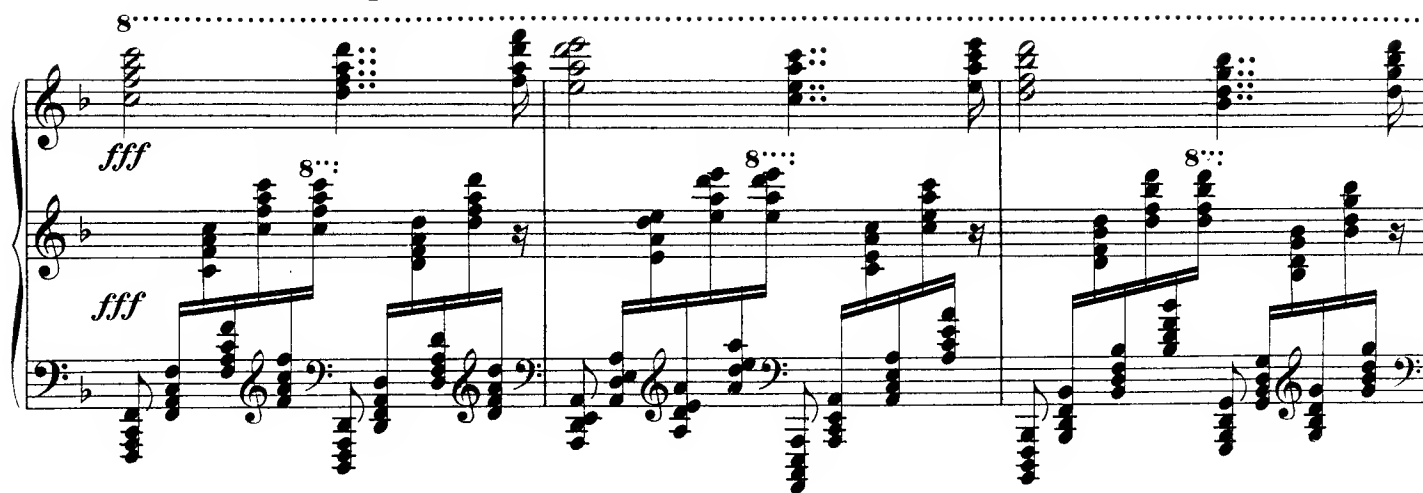
8.....

sf


8..... *rit.* *sempre più f* *cresc.* 8.....

ff *sempre più f* *cresc.*

Tempo I, meno presto.

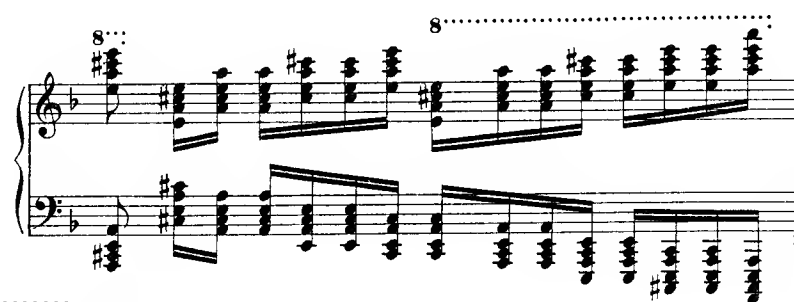


First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *fff* (fortissimo) and includes a dotted line with an '8' above it, indicating an octave. The notation consists of complex chords and arpeggiated figures.

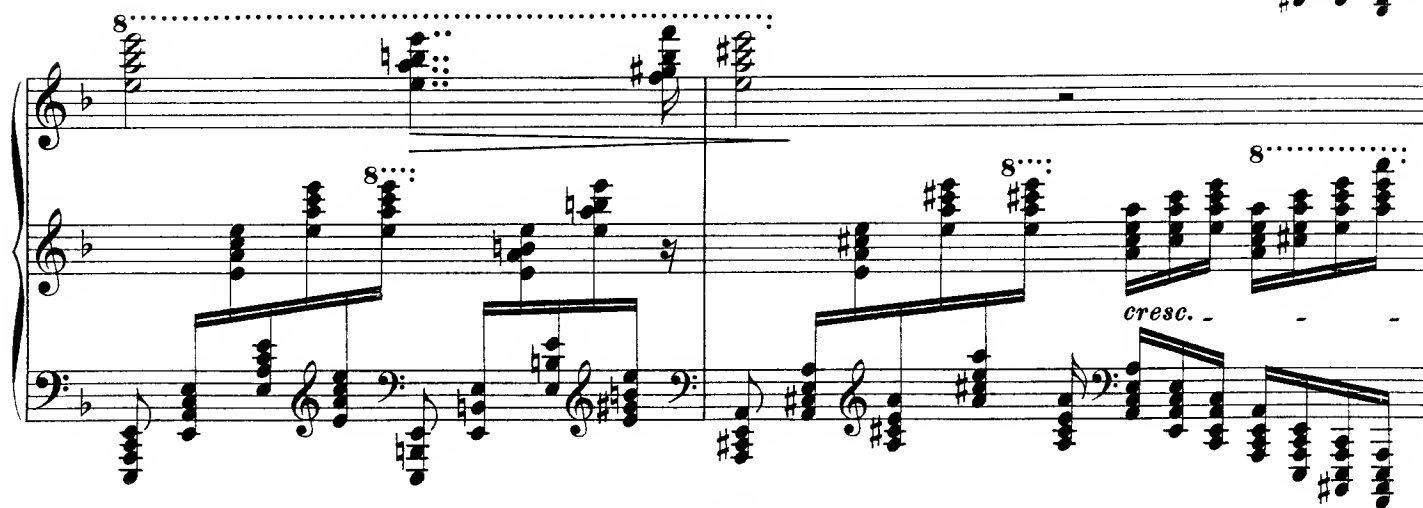


Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is marked *sf* (sforzando) and includes a dotted line with an '8' above it, indicating an octave. The notation consists of complex chords and arpeggiated figures.

Ossia:



Ossia section of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *sf* (sforzando) and includes a dotted line with an '8' above it, indicating an octave. The notation consists of complex chords and arpeggiated figures.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *cresc.* (crescendo) and includes a dotted line with an '8' above it, indicating an octave. The notation consists of complex chords and arpeggiated figures.

First system of musical notation (measures 1-4). The score is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth-note triplets and chords, while the left hand provides a harmonic accompaniment with chords and eighth notes. Dynamics include *sff* (sforzando) and *meno f* (diminuendo). An 8-measure repeat sign is present at the beginning of the first measure.

Second system of musical notation (measures 5-8). The musical texture continues with similar patterns of eighth-note triplets and chords in both hands. The dynamics remain consistent with the first system.

Third system of musical notation (measures 9-12). This system introduces the instruction *poco a poco cresc. e string. possibile* (gradually crescendo and tighten, as possible) in both the right and left staves. The musical notation continues with complex chordal structures.

Fourth system of musical notation (measures 13-16). The instruction *sempre più f* (always more forte) is written above the right staff. The piece concludes with a final *sff* (sforzando) dynamic in the right hand. An 8-measure repeat sign is present at the beginning of the first measure.

24

A musical score for a piano piece. The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece features a repeating eighth-note pattern in the bass and a melody of eighth and sixteenth notes in the treble. There are several slurs and dynamic markings, including a forte (f) marking. The score ends with a double bar line and repeat dots.

musical score for the right and left hand parts of the piece. The right hand part is marked *sempre più f* and *sempre più cresc.* The left hand part is marked *sempre più f* and *sempre più cresc.*

musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is for four staves, with the top two staves labeled "m. d." (mezzo-soprano) and the bottom two staves labeled "m. s." (mezzo-soprano). The music is in 3/4 time, key of B-flat major, and consists of 16 measures. The tempo is marked "Andante". The score features complex harmonic textures with many beamed sixteenth and thirty-second notes, and dynamic markings of "ffff" and "rit.".

Ossia: 8

m. d.

m. s.

fff

fff

Klav. Bibl.

Prestissimo possibile.

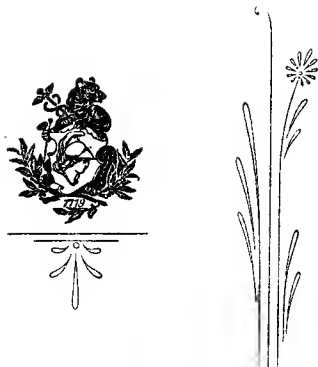
8.

*fff possibile molto appassionato
sempre staccato e martellato*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure of the treble staff contains a whole note chord with a '3' above it, indicating a triplet. The bass staff begins with a bass clef and a key signature of one flat. The first measure of the bass staff contains a whole note chord. The music consists of several measures of chords, with some measures containing triplets. The score is written in a simple, clear style.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of chords and single notes. The score is written in a clear, legible font.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with notes and accidentals (flats and naturals). The bass staff contains a bass line with notes and accidentals. The key signature has one flat (B-flat). The time signature is 4/4. The melody is in the treble staff, and the bass line is in the bass staff. The score is written in a standard musical notation style.



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Nr. 6. Vision, Gm.
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Nr. 9. Ricordanza, Aa. +
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Nr. 6. Amoll. +
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Nr. 3. Lillian, Es.
Nr. 4. Claribel, Es.
Nr. 5. An den Herbst, Hm.
Nr. 6. Ein Sommerabend, D.
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Nr. 9. Die Schellen, Aa.

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Nicodé, Op. 21. 3 Etüden. ++

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Nr. 4. Seemannslied, Dm.
Nr. 5. Frühlingswehen, G.
Nr. 6. Libelle, B.
Nr. 7. Doppelharfe, Es.
Nr. 8. Meeresabend, Dm.
Nr. 9. Der Harfner, E. m.
Nr. 10. Zwiegespräch, Cism.
Nr. 11. Ballade, Gm.
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Chopin, Op. 10 Nr. 4. Etüde Nr. 4, Cism.

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Chopin, Op. 10 Nr. 6. Etüde Nr. 6, Esm.

Chopin, Op. 10 Nr. 7. Etüde Nr. 7, C.

Chopin, Op. 10 Nr. 8. Etüde Nr. 8, F.

Chopin, Op. 10 Nr. 9. Etüde Nr. 9, Fm.

Chopin, Op. 10 Nr. 10. Etüde Nr. 10, As.

Chopin, Op. 10 Nr. 11. Etüde Nr. 11, Es.

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Chopin, Op. 25 Nr. 3. Etüde Nr. 15, F.

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Chopin, Op. 25 Nr. 10. Etüde Nr. 22, H. m.

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Chopin, Op. 25 Nr. 12. Etüde Nr. 24, Cm.

Chopin, Etüde Nr. 25, Fm.

Chopin, Etüde Nr. 26, As.

Chopin, Etüde Nr. 27, Des.

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Nr. 4. Übung in Terzen und für die linke Hand.

Nr. 5. Übung im Wechseln der Finger.

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Nr. 7. Übung in Octavengängen.

Nr. 8. Übung für ruhige Haltung der Hände.

Nr. 9. Übung für Staccato-Spiel.

Nr. 10. Übung für schnelles Spiel.

Nr. 11. Übung im natürlichem graziosem Stil.

Nr. 12. Übung im Triller.

Nr. 13. Übung in Ausführung eleganter Melodien.

Nr. 14. Übung in Sprüngen.

Nr. 15. Übung im Kreuzen der Hände.

Nr. 16. Übung in Ausführung von Verzierungen.

Nr. 17. Übung für echnelles Spiel.

Nr. 18. Übung für leichte Staccato.

Nr. 19. Übung für die linke Hand.

Nr. 20. Übung in Accorden.

Nr. 21. Übung in chromatischen Scalen.

Nr. 22. Übung in brillantem Spiel.

Nr. 23. Übung im Legato-Spiel in verschiedenen Stimmen.

Nr. 24. Übung im Romanzen-Stil.

Henselt, Op. 5. 12 Etüden:

Nr. 1. Eroica, Cm. ++

Nr. 2. Gdur. +

Nr. 3. Hexentanz, A. m. +

Nr. 4. Ave Maria, E. +

Nr. 5. Verlorene Heimath, Fism. +

Nr. 6. Danklied nach Sturm, As. ++

Nr. 7. Elfenreigen, C. +

Nr. 8. Romanze mit Chorrefrain, Gm. +

Nr. 9. A. dur. ++

Nr. 10. Entschwundenes Glück, Fm. ++

Nr. 11. Liebeslied, H. ++

Nr. 12. Liebeslied, B. ++

Nr. 13. Nächtlicher Geisterzug, Gism. ++

Kranse, A., Op. 5. 10 Etüden:

Nr. 1. Cdur. +

Nr. 2. Gdur. +

Nr. 3. Emoll. +

Nr. 4. Hmoll. +

Nr. 5. E. dur. +

Nr. 6. Dmoll. +

Nr. 7. Amoll. +

Nr. 8. B. dur. +

Nr. 9. Emoll. +

Nr. 10. Asdur. +

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Nr. 2. Moto perpetuo, As. +

Nr. 3. Wilde Jagd, Cism. +

Nr. 4. Improvisation, F. +

Nr. 5. Elfenfant, A. ++

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Nr. 9. Trümmerei, As. +

Nr. 10. Märzwind, Es. +

Nr. 11. Improptu, H. m. +

Nr. 12. Polonaise, E. m. ++

Mendelssohn, Op. 104. Heft II. 3 Etüden:

Nr. 1. Etüde, Bm.

Nr. 2. Etüde, F.

Nr. 3. Etüde, A. m.

Mendelssohn, Etüde, Fm., und Scherzo, Hm. +

Einzel: Etüde, Fm.

Reinecke, Op. 145. Ernest n. Heiteres. 12 Etüden u. 12 Tänze:

Nr. 1. Cdur. +

Nr. 2. Amoll. +

Nr. 3. Gdur. +

Nr. 4. Emoll. +

Nr. 5. Fdur. +

Nr. 6. Dmoll. +

Nr. 7. Ddur. +

Nr. 8. Cmoll. +

Nr. 9. Gdur. +

Nr. 10. E. dur. +

Nr. 11. Hmoll. +

Nr. 12. Gmoll. +

Schumann, Op. 3. Studien nach Capricen von Paganini:

Nr. 1. Amoll. +

Nr. 2. E. dur. +

Nr. 3. Cdur. +

Nr. 4. Bdur. +

Nr. 5. Esdur. +

Nr. 6. Gmoll. +

Schumann, Op. 10. 6 Konzert-Etüden nach Capricen von Paganini:

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Nr. 3. Gmoll. +

Nr. 4. Cmoll. +

Nr. 5. Hmoll. +

Nr. 6. Emoll. +

Schumann, Op. 56. Studien für den Pedalfuß:

Nr. 1. Cdur. +

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Nr. 3. E. dur. +

Nr. 4. A. dur. +

Nr. 5. Hmoll. +

Nr. 6. Hdur. +

Schumann, Op. 68. Klavierstücke für die Jugend:

Nr. 14. Kleine Studie, G.

Thalberg, Op. 26. 12 Etüden:

Nr. 1. Fismoll. +

Nr. 2. Gmoll. +

Nr. 3. Cdur. +

Nr. 4. E. dur. +

Nr. 5. Hmoll. +

Nr. 6. Bmoll. +

Nr. 7. Hdur. +

Nr. 8. Cdur. +

Nr. 9. Ddur. +

Nr. 10. Esdur. +

Nr. 11. Asdur. +

Nr. 12. Fdur. +

Vogt, Op. 26. 12 grosse Etüden:

Nr. 1. Ddur. +

Nr. 2. Ddur. +

Nr. 3. Hdur. +

Nr. 4. Emoll. +

Nr. 5. Asdur. +

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Bender, Op. 32. Fingerübungen. Band I, II, III.